VOLUME II FEBRUARY 1, 1976 NUMBER 1

GOLDDUST

SOCIETY OF NORTH AMERICAN GOLDSMITHS

OLAF SKOOGFORS – 1930-1975
–A TRIBUTE–

It is with profound sorrow that we have to report the sudden passing of one of our most distinguished colleagues, Olaf Skoogfors.

Olaf was one of the original nine goldsmiths who met in Chicago in November 1968 and thus he became one of the founding members of S.N.A.G. Throughout many long meetings his unfailing sense of quality, administrative skills, and plain good judgement helped to make S.N.A.G. a first rate professional organization.

Long before the founding of S.N.A.G., as a participant in numerous exhibitions, he became one of the leaders of the contemporary gold and silversmithing movement in America. His achievements were honored with a one man exhibition at the Museum of Contemporary Crafts and, in 1967, a Louis Comfort Tiffany Award. He became internationally known through exhibitions in Europe and Japan, and through his service as a spokesman for American goldsmiths on the American section of the World Crafts Council.

As a teacher he built a first rate metal program at the Philadelphia College of Art where he attracted and educated many talented students and where in recent years he served as chairman of the crafts department.

His own work was distinguished through its originality, beauty and superb craftsmanship, and through a constant searching for new forms and techniques.

Those of us who knew him will surely miss him for his many professional achievements and contributions. But most of all we shall miss him for his personality: his integrity, his clear judgement, his honest straight forward dealings with his fellow men, his fine sense of humor, his friendliness and good companionship and his capacity to enjoy himself.

American gold and silversmithing has suffered a significant loss through his passing.

Kurt Matzdorf

golddust policy

Published bi-monthly by the Society of North American Goldsmiths (SNAG), P.O. Box 308, University Station, Boston, Massachusetts, 02215. Bob Ebendorf, President; Joel Bagnal, Vice-President; Arline Fisch, Secretary-Treasurer. Board members are: Hero Kielman, Tom Markusen, George McLean and Mary Ann Scherr. SNAG is a non-profit educational organization registered with the Internal Revenue Service Sec. 501 (c) (3). Single copy $1. Subscription (per year) is automatic with associate membership $10 per year. Address all membership and advertising inquiries to Joel Bagnal, SNAG, P.O. Box 308, University Station, Boston, Mass. 02215. Address unsolicited material to the Editor, SNAG Newsletter, Art Department, Longwood College, Farmville, Va. 23901. Material will be handled with care, but the newsletter assumes no responsibility for it. Since many letters received are of interest to the entire membership, unless specifically stated to the contrary, all received letters risk possible inclusion in the letters-to-the-editor section.

Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: April 1, June 1, August 1, October 1, etc. PLEASE NOTE: if you do not receive your newsletter within 15 days of the issue date (and if you are a member) please immediately write to the editor.

Printed at Longwood College

Editor . . . . . Mark Baldridge
Special Editor . . . . . Walter Soellner
Assistant Editor . . . . . Lynda Baldridge
Student Assistant . . . . . Martha McCotter
Final Typist . . . . . Pat Motley
Printers . . . . . Houston Hatcher, Paul Stanley

snag news

SNAG CLEVELAND CONFERENCE

The 1976 SNAG Conference will be March 12-14 in Cleveland, Ohio. Friday planned events include visiting the Cleveland Museum of Art and a social gathering that night. All day Saturday will be spent at the Cleveland Institute of Art with a special program hosted by C.I. of A. and a viewing of the collection by Salvador Dali. A party is planned for Saturday evening. Sunday includes breakfast and a general meeting.

Due to the limit of 70 people (first come, first serve by reservations and a $25 deposit) you are encouraged if interested to return the announcement mailers you will be receiving as soon as possible to: Ms. Austin Chaney, Jr., 738 Claridge Lane, Villa 2, Aurora, Ohio, 44202, or call 216/653-5101. For further information contact Ms. Mary Ann Scherr, 169 Court Dr., Akron, Ohio, 44313, or call 216/666-9229.

If you will be flying to the conference, please notify Ms. Chaney of your arrival time immediately after reservation confirmation and upon arrival at the Cleveland airport. Ms. Chaney shall attempt to coordinate a "taxi pool" to help reduce transportation costs.

MEMBERSHIP DUES

The Board discussed at great length problems relating to the payment (and non-payment) of annual dues by the Full Members of SNAG. The following action was approved by a vote of the entire Board at its meeting in Boston on Saturday, December 13:

–On February 1, 1976, the treasurer will send a bill to each Full Member for the $100 annual

dues for the fiscal year July 1, 1975 to June 30, 1976. Those members who paid the total amount of $100 prior to June 30, 1975, will not be required to pay for this year, although they may do so as a contribution to the organization.

—All members not paid in full by June 30, 1976, will be considered "inactive" and will be so notified in writing.

—As of July 1, 1976, new bills will be sent for the next fiscal year (1976-77) to be paid in full or quarterly. If no payment is received by October 1, 1976, the member will be considered "inactive" and so notified. Upon payment of dues he may be reinstated to active status upon approval of the Board.

—All members attending any activities (conferences, workshops, exhibitions) sponsored by SNAG must be in good standing (dues paid) in order to receive the benefits of membership. It is agreed that all future SNAG events will have a reduced fee structure for Full Members in good standing.

—The Board proposes to discuss at the next annual meeting several proposals for changes in the dues structure, in particular: husband/wife memberships; dues based on general income categories. Any other proposals for consideration should be sent in writing to the treasurer in advance of the meeting for placement on the agenda. (Fisch)

CRAFT SHOW AND FAIR, New York City
April 1-4, 1976

SNAG will again participate in the Annual International Craft Show and Fair at the New York Coliseum. Booth space has been generously given to us, free of charge, by the New York State Craftsmen (the usual rental fee is $500). The modular system purchased by SNAG for an earlier participation will be used again. The presentation will consist of an automated slide showing of members' work plus copies of past newsletters for distribution to those seriously interested in the organization. (Fisch)

SNAG CONFERENCE, 1977

SNAG plans to hold a major conference in the field of goldsmithing to be conducted on the West Coast. The focal point for the conference will be a national competitive exhibition organized by the Phoenix Art Museum in consultation with SNAG to be circulated to several other museums on the West Coast. The Society has held annual conferences since its founding in 1970, two of them in connection with major exhibitions in St. Paul, Minn. and Washington, D.C. It is appropriate at this time that such a combined event take place on the West Coast as a service to the large number of craftspeople working in jewelry and metalsmithing in this region of the country. The conference would bring together all members of the Society and would be open to others.

The conference will concentrate on a dual theme reflecting two areas of major concern to contemporary jewelers and metalsmiths — changing design concepts and technical innovation.

aesthetic question

Do many artists feel they need a gimmick to succeed? Does metalwork of today need some technical or aesthetic twist in order to be noticed?

Members are encouraged to respond to the above question as well as suggest future aesthetic questions. Responses shall be published in subsequent issues.

(Responses to whether a person who primarily casts is a metalsmith or waxsmith):

1. "He is for sure a waxsmith" — Natalie Paul.
2. "I believe Lynda Watson was closest to the point but basically the question is not valid. You are talking about a pour, a casting. Metalsmith comes from the words SMITE metal. Metal is okay, but SMITE wax? Let's face it ... and ..., if you don't smite you ain't a smith, wax or metal." — Chuck Evans.
3. "Is the silversmith a silversmith, the caster a waxsmith, etc., etc. The comments from several of the silversmiths irked me with their smugness and conceit. I (a full member of SNAG), feel quite proficient at both methods of working.
   What fascinates me about the casting method is the freedom, congeniality, looseness of the material, wax, and the numerous possibilities with new materials like plastics in various forms, powders, etc. Each method of working has its own inherent characteristics. One should not do in wax what could be done directly in metal and vice versa. The results I attain in wax cannot be achieved by working directly in metal. And, perhaps, most importantly, one technique does not deserve more praise and admiration than another. The ultimate result in terms of artistic achievement is all that counts.
   To emphasize my argument further, I must tell of the retired physician I met who has learned just about every jewelry technique and does it very capably. However, if he lives another hundred years, he will not produce a work that has any artistic merit. So — what label a craftsman is to assume has little meaning for me." — Maurice Abramson
4. "Since the time of the ancient Greeks, the question of a casting done from clay, wood or stone has been debated. Yet, few have questioned the value of a Rodin's Thinker or of Donantello's David. I, too, have grappeled with this aesthetic question and come to the conclusion that it is more a matter of semantics than aesthetics. Use any and all techniques to call forth the effect you desire. Be master of the media and not slave to the technique. I choose casting in all its various ways when I have no other way to form the idea or shape the metal conveniently. Frequently, I combine casting with construction. At times I avail myself of other combustable materials than wax to get what I need. Ultimately, the finished piece — as a David or a Thinker — must stand by itself. Those who have a thing with casting, and we all know how enticing this fast and easy method is, will be noted for this singlemindedness and redeemed solely by the aesthetic value of their work. When the metals were first formed in the earth, nature smelted them. She also tumbled and forged them. Nature is the ultimate goldsmith. If nature can cast, why should we be overly concerned? After all, what is so sacred about metal and man's work on it? We now see the bounty of the many new materials coming into the smithey. There are the synthetic plastics, fibers, electronic components, new metals and alloys, and yet unexplored techniques swept in as a residual of the space flight technology." — Kallenberger.
5. "If the person knows only how to work with wax, and cannot work metal even if he tried, he is a waxsmith. If he is a metalworker who works with wax, he is still a metalsmith." — Bernstein.

technical question

Does applicable detailed technical knowledge exist relevant to the working of metal or does the metalsmith still rely on the archaic trial and error method along with experience to cope with his metal problems?

Members are encouraged to respond to the above question as well as suggest future technical questions. Responses shall be published in subsequent issues.

(Responses to former technical questions):

1. "Concerning the question dealing with the addition of 50% 'new' metal to a casting, I'm not sure that the use of acetylene in and of itself does damage to the melt. But, I think the metal oxidation stems from an improper acetylene/oxygen ratio where oxygen content is too great. Generally speaking, 'new' metal is added to bring the total melt back to or close to the original alloy specs because of previous loss through evaporation, oxidation, absorption, etc. In sprue cross sections, I had been taught and had always assumed the round cross-section to be proper because for a given diameter, there would be less wall drag and

presumably less friction. I have recently used, just as successfully half-round and square cross sections and have noticed these being used commercially for years. Some casters have theorized the fluid turbulence in the molten metal is in some way lessened or vented by the square cross-section's four corners. Thanks for giving us this vehicle for dialogue. We can all learn something." – Chuck Evans.

2. "My research of the past 10 years indicates that 50% new metal will produce more sound castings with silver and less pitting occurs. However, the 50% theory does not apply when casting with gold as produced with no new metal added." – Eleanor Caldwell
3. " 'Old' casting metal comes from sprues and buttons and is slightly contaminated with oxides and other impurities picked up from the investment materials. If one uses only old metal for casting (an impossibility, unless he buys it from other casters), eventually the quality of his castings will deteriorate badly. The ideal situation is to use metal that has never been cast in an investment, i.e., new metal, but that would be very expensive. The compromise is to use up to 50% old metal. The books are not suggesting that one must use 50% old metal, they are suggesting that one must not use more than 50% old metal." – Bernstein.

thoughts

THE AESTHETICS OF PROSTITUTION

Being of a human nature, we all require certain basic fundamentals of life such as food and shelter. Since these elements cost money, at what point are we metalsmiths and at what point do we prostitute ourselves and/or our work? Some might say that those artists who live entirely from commissions most definitely prostitute their work. This work is done for the consumer and not for the artist. While it could be argued that the artist dictates and controls the work and the consumer can either accept or reject the work; the element of money is always present.

Others may argue that they produce work and sell it through galleries where a consumer selects only what he wants; but again the element of money is always present along with the knowledge of the taste and price range of items that are more likely to sell. Does the artist orient himself to this taste and range? Can an artist really produce what he wants to regardless of what a consumer desires? Does this freedom of expression really exist or does the work suffer? How many artists can afford to put 500 to 1000 hours of labor into their work and expect to sell them at a price which will allow them a comfortable existence? If price dictates creation, then is not the artist a slave to the consumer's pocketbook?

Then there are the artists who teach for a living and proudly proclaim that they don't have to worry about prostituting their work since their teaching affords them existence. However, have they not sold themselves for those many hours while they perform their teaching duties and related tasks?

Perhaps we all need to re-examine ourselves, our motives, our work to see what we are doing and what we actually desire to do; or, perhaps we need simply to re-examine the word prostitute – after all, each of us needs to eat.

question corner

1. Does anyone have a formula for a home made investment? – (E.H.)
2. Does anyone have sources for casting metals other than sterling and other expensive metals? For example, "Merlin Gold", etc.? Does anyone have formulas for metal alloys that craftsmen can mix by themselves? – (E.H.)
3. Could someone who attended the recent "Shell Workshop" please write a more detailed summary to inform non-participants of their findings? This could then be published in the newsletter. – (E.H.)
4. Would anyone know where the film *Art in Miniature* is or how we could either rent or buy anything about miniatures? – (G.E.)
5. Does anyone know of a good reliable, inexpensive source for sheet nickel silver?–(M.B.)

Members and non-members are encouraged to ask and answer questions in this section. Many questions are still unanswered from last issue.

THOUGHT OF THE ISSUE

The whole art of teaching is only the art of awakening the natural curiosity of young minds...
Anatole France

Tap, Tap,
of the hammer,
metal bending dreams
into silver,
sometimes.

Anonymous Metalsmith

OOPS!!!

In our last issue we ran under the heading "Miscellaneous" a list of items for sale by a SNAG member, however, we did not mention who had the items for sale. If anyone is interested they should contact Bernard Bernstein at 3224 Bronx Blvd., Bronx, N.Y., 10467. Mr. Bernstein bought the items at a close-out sale and is willing to sell them to other metalsmiths if they can suggest a fair price. Those things available are: [1] Mother of Pearl shapes–such as books, hearts, rectangles, some with loops for hanging–about 1" square or under, 1/8" thick or under. All have a small hole drilled in center for metal initial or other decoration; [2] Sawn Rosewood slabs, 1/12" thick, widths about 6" to 8" or under, lengths up to three feet. Beautiful dark color and grain. Most pieces are not perfectly flat and are slightly brittle from age. Good for jewelry in small pieces, especially inlay. I would sell this by square inch, but would not want to send anything for less than $1.

information

If you would like to be included in the Marietta College Crafts Directory U.S.A., contact Marietta College immediately: Arthur Howard, Marietta College, Marietta, Ohio, 45750. Marietta College has received approval for an $8,000 grant from the National Endowment for the Arts to produce a directory of amateur and professional artist/craftspersons working throughout the United States. The directory will make an up-to-date listing of craftspersons available to state art councils, galleries, museums, festivals, fair and exhibition directors.

Inclusion in the Directory is at no charge to the artist, nor will the artist be asked to buy a copy in exchange for listing. The first directory was published in December with a second publication in June, 1976.

If you would like to join SNAG as an associate member, simply send a check for $10 to SNAG, P.O. Box 247, University Station, Boston, Mass., 02215. If you are interin becoming a full-member (annual dues $100), the next due date for applications is Feb. 25. You must send 20 slides of your work in a plastic file folio, along with your professional resume to: Bob Ebendorf, State University College, Art Dept., New Paltz, N.Y., 12561.

opportunities

To make 100% profit by selling *Gems and Minerals* — the jewelry-making, gem and mineral craft magazine that shows you how. There is no commitment and you get a free sales display rack to boost business. Here's what you have to do: order 12 or more copies of *Gems and Minerals* per month for a minimum period of one year. The cover price of this magazine is 70 cents. You pay only half for a full 100% profit. Please enclose 35 cents per copy order (a minimum of $4.20 for 12 copies) for the first shipment. Any unsold magazines may be returned within 6 months for full credit providing they are in saleable condition. To order or for more information, write: Gems and Minerals, 1797 Capri Ave., Mentone, Calif., 92359.

sources

For stamps — any design. Henry Evers Co., Inc., 72 Oxford St., Providence, R.I. Sells stamps at ½ Gesswein's prices. (They make Gesswein's stamps.) — (P. Blodgett)

The person I deal with is John McIntee of Canadice Mfg. Co., which is a large wholesaler. His address is 6086 Canadice Hill Rd., Springwater, N.Y., 14560; phone number is 716/367-2847. Call him, introduce yourself, say I said to call and he'll send anything you need. He has it all — any size, color, etc. He sends the best school memo shipments that I've seen. My experience with John has always been positive and I would recommend him highly.—(Chuck Evans)

books

"Textile Techniques in Metal" by Arline Fisch, is being offered to American Crafts Council members at the special price of $12.75 (plus postage and handling). The retail price is $15.00. Send the remittance in full to: Publications Dept., American Crafts Council, 44 W. 53rd St., New York, N.Y., 10019.

The following books are available through Publishers Central Bureau. Anyone interested in purchasing any or all of these books should write Publishers Central Bureau, Dept. 416, 1 Champion Ave., Avenel, N.J., 07131. Included with each order should be the item number and $1.30 shipping and handling charge.

109816. *Color Treasury of Gems and Jewels.* Intro. by H.J. Schnubel. 135 magnificent full color illustrations. 9x12. $1.00.

167921. *Victorian Silverplated Holloware.* Hundreds of illustrations. Victorian silverplate pieces. softbound. Published at $6.95. Only $2.98.

092409. *Investing in Silver.* By E. Delieb. English antique silver. 300 photos, 16 in full color. Published at $7.95. Only $2.98.

066572. *Peter Carl Faberge.* By Henry Charles Bainbridge. 200 beautiful illustrations, 30 in full color. Originally published at $30.00. Only $9.98.

THOUGHTS ON "WHY JEWELRY"

Klaus H. Kallenberger

While writing my response to the aesthetic question of the month, I was musing about a much wider one. I asked myself, "why jewelry at all?" Once, it was convenient to carry about one's wealth, denote with it one's status. Later it became an ornament of the rich, a toy of the super rich and today, an industry which has been institutionalized. The everyman is not aware that jewelry could be a work art with a maker's sytle, visual vigor, and be made by another human being rather than a mere machine.

Since the 19th century we have been engulfed in a battle of materialism — the object thing, and the concept or idea which it represents. We have ample evidence in the many schools of modern art, for instance: conceptual art. In our time of instant everything with an overiding emphasis on pleasure and entertainment, many have lost the meaning of art and the skills with their discipline which go into the righting of an emage in any media. For us, the goldsmiths, it is often a sadness when we sell some of our work, for we are parting with a little of ourselves. We are also the keepers of an irreplacable national treasure: our skills to create with our hands. Once we lose these skills, they will be gone until they are re-invented. In our culture little value is placed on this resource, yet we keep it and hand it on.

The painter and the sculptor would reflect his era in his work. Often I have wondered how I too could reflect the time in which I live with my jewelry. This is not easy, for jewelry is bound by many traditions and showed by mass production in the market place. Rarely do we see a goldsmith so strong in his identity — style — that very distinct and new things are shown. To be current and capable of contemporary images, the goldsmith should be an aware and thoughtful person, informed and enlightened of his time and history. Even the primitive (unschooled) must be of the people and the time. When I see Baroque tea services in the stores and shops, I must laugh with pity. How silly the buyers must be to ornament their homes with fake culture of 200 years ago while watching colored television and knowing nothing of the Baroque, its people and times.

Why jewelry today? This is an awesome question. Can we still justify it in the terms of old? I only have part of the answer: We preserve skills and disciplines. We make jewelry for our need of self expression, for we cannot help it. We want to make images which express our time and reflect the values we hold — images which we hold up as an alternative to those in the market place. We make jewelry to share with those who would share our ideals, passions and pleasures.

I expect the future will ultimately establish what was true and valuable. The historian and archeologist, curator, critic and anthropologist and all the would-be experts will say much and perhaps laugh a little too.

technical corner

TWISTED SPRUES—BETTER CASTINGS?

Would sprues that are slightly twisted produce better castings? This question was inspired by observations on gasoline.

The first observation was the simple pouring of gasoline into a gallon glass container via a funnel. It simply poured into the container, the escaping air interfered with the incoming gasoline causing violent bubbling and splattering. However, when the gasoline was poured to one side, a spiraling action was created that allowed the gasoline to be poured at a much faster rate without any interference.

The second observation dealt simply with the pumping of gasoline into an automobile (specifically a small unvented gastank). Some gas pumps have "straight" hoses and some have hoses that are slightly twisted, thus creating a spiraling action by the gasoline. Observations determined that when "straight" hoses were used at full velocity, fumes built up inside the tank which caused the incoming gasoline to splatter and gush back out of the tank. This could

only be prevented by decreasing the incoming velocity by 50%. However, in the same tank, a "spiraling" hose could generally be used at full velocity without any similar backlash.

One logical conclusion of these observations would be that the spiral action drastically decreased the fume interference. The obvious question is whether this spiral action would act in a similar manner when utilizing molten metal and a mold cavity. Any and all questions, comments, or similar experiences, would be appreciated and shared in future issues.

positions

†† The Raintree Girl Scout Council of Evansville, Ind. is looking for craftsmen in the areas of pewter, silversmithing, tinsmithing, gunsmithing, and other metal crafts related to the Colonial period or Appalachian Mountain heritage, to participate in their crafts demonstrations at Lincoln State Park, Lincoln City, Inc., during their celebration of "Wake Up America", which is going to be held on April 30, May 1 and 2, 1976. The celebration is intended to give the girls an opportunity to relive and participate in our country's heritage. There will be some 7,000 girls involved. Anyone interested should contact Ms. Marlyn Treberg, Bicentennial Chairperson, Raintree Girl Scout Council, 14½ S.E. Second St., Evansville, Ind., 47708.

†† The Pittsburgh History & Landmarks Foundation, in conjunction with the Pittsburgh & Lake Erie Railroad, is developing an old railroad station into a modern specialty themed center. They are looking for a quality silversmith or goldsmith who would be interested in locating in the Pittsburgh area and opening a shop. He would work on the site and sell items either that he made or that other craftsmen had made. If you are interested, contact Ms. Nancy Flaherty, Marketing Director, Pittsburgh History & Landmarks Foundation, Allegheny Square W., Pittsburgh, Pa., 15212.

†† Graduate assistants in metals desired by Kent State University. Talented students seeking a M.A. or M.F.A. in metals are encouraged to apply by April 1 deadline. Forward resumes and inquiries to: Ms. Mary Ann Scherr, Kent State University, School of Art, Kent, Ohio, 44240.

idea corner

I will first introduce myself as a recently-accepted full member of SNAG, for which I feel highly honored and happy to be among this talented and capable group.

This letter constitutes my initial attempt to make a modest contribution to the Society by raising a few points for consideration. No doubt I am provoked to my line of thinking by over three decades of involvement in the business world (conducted my own jewelry business during that time). In addition, I had a career as a painter, plus that of a goldsmith.

The careless, indiscreet, and imprudent manner with which the very large majority, if not almost all, of my fellow artists and craftsmen place their work out on consignment and so forth astonishes me. Just about no investigative work is done at all in terms of seeking out the credit standing of the inviting gallery or shop. And — even if one did realize this need for caution and wariness, where does one go? Ninety-five percent of the artisans are totally unsophisticated in this area.

Unfortunately, credit information doesn't even exist on most of these galleries and shops. The chief reason is that the artists and craftsmen themselves created this inauspicious situation. All of us are so anxious for good exposure and outlets that we dare not even bring up such matters as to credit standing and proper insurance for fear of jeopardizing a good contact.

I personally have received numerous invitations from some of the most prestigiously located galleries on Madison Avenue, NYC. Naturally, it appeals to my ego and I too cannot go on making beautiful things for myself to admire. But — I've made checks and found that the situation is usually such that I don't rush to give several thousand dollars in work "merely on the strength of a signature". There is no question in my mind that every attorney would support me on my skepticism and mistrust.

For the sake of brevity, I don't wish to get too deeply into the matter of the lack of insurance or "proper" insurance by most outlets.

What constitutes in legal terms for utmost protection a "proper" consignment form? Merely turning in a list of items and getting a signature at the bottom gives one only "the most minimal" protection. Who's signature has one got? Does the firm operate under a "trade name", "corporate name", and so forth? There are many more pertinent questions to remove the artist from his or her vulnerability.

I believe the time has come where an organization like SNAG can obtain some power for the benefit of the individual craftsman in terms of full protection and security. SNAG could and should assume at least the following specific responsibilities. Demand that each gallery or shop contacting you for membership names or assistance immediately file a report with Dunn and Bradstreet and with the Jewelers Board of Trade of New York City. This entails no cost for the gallery.

I definitely do not claim to have all the answers. However, I volunteer to assist in a study with SNAG's officers and an attorney to arrive at a recommended list of procedures for the craftsman whenever he or she is placing work out for sale or consignment.

Heretofore most of you have only been lucky not to have encountered a serious mishap — you have had the most minimal (if any at all) of protection and security against losses. Your comments are invited.

Maurice Abramson
938 Kennedy Boulevard
Bayonne, N.J., 07002

members' activities

Glenda Arentzen spoke at Virginia Commonwealth University, Richmond, Va., during the "How to Make Art and Eat Too — Or Surviving in the Real World" program on January 23, 1976.

Jane Booth, an associate member, exhibited in the "Reflections on Form: Contemporary Glass" show on September 21 through November 1, 1975.

Eleanor Caldwell received the Purchase Award in the "Executive Toy Pussle" show sponsored by The Charles Merrill Foundation for the Sheldon Memorial Gallery, Lincoln, Neb. Ms. Caldwell also had a two-person show September 27-October 31, 1975, at the Hanson Museum in Logan, Kan.

Chuck Evans recently participated in the following exhibits: University of Wisconsin at LaCrosse Invitational "Container Exhibition"; "Beaux Arts Designer Exhibition" at Columbus Gallery of Fine Arts; "Body Adornment" at Countryside Art Center in Arlington Heights, Ill.; and 25th Anniversary School of American Craftsmen Alumni & Faculty Exhibition in Rochester, N.Y.

There was a reception given on December 4, 1975, by The American Crafts Council and Van Nostrand Reinhold to meet Arline Fisch, the author of *Textile Techniques in Metal*, at The American Crafts Council Gallery, 44 W. 53rd St., NYC.

Richard Helzer had a Metal Exhibit at Gallery 85 in Billings, Mont. The exhibit was held through the month of November 1975. Richard is an associate professor of art at Montana State University, Bozeman, Mont. He will also be teaching at the University of Utah, Salt Lake City, for the winter quarter. This is a teaching exchange with Richard Johnston who will be spending winter quarter at Montana State University.

Ed Higgins recently participated in the following exhibits: "100 Artists Celebrate 200 Years" at the Fairtree Gallery in NYC. "Headdress—A History of American Headgear" at the Kohler Art Center in Sheboygan, Wis.; and "Northwestern Pennsylvania Artists Association Exhibition" in Erie, Pa.

Tom Markusen recently exhibited in "Ironworks" an invitational of ten blacksmiths at the Craft Center in Worchester, Mass.; and "Metalsmithing & Painting", a two-man exhibition at State University College at Cobleskill, N.Y. from February 2-28.

Kurt Matzdorf also spoke at the "How to Make Art and Eat Too — Or Surviving in the Real World" seminar at Virginia Commonwealth University, Richmond, Va.,

on January 23, 1976.

Natalie Paul recently took a metalsmithing & jewelry position at Edinboro State College in Edinboro, Pa.

Gene Pijanowski gave slide lectures and/or workshops on "Japanese Metalwork" at California State University at Long Beach, San Jose State University, Humboldt State University, Evergreen Junior College and West Valley Junior College, November 13-17.

Hiroko Pijanowski also gave a tool making and slide lecture on "Japanese Metalwork" at Indiana State University at Terre Haute prior to the opening of the SNAG Student Exhibition.

Hiroko and Gene Pijanowski exhibited in a show at the Lowe Art Museum in Coral Gables, Fla., "A History of Silver and Goldsmithing in America."

Gene Pijanowski and Linda Watson have conducted workshops at San Jose State University in California. Future workshops feature George McLean, Dave LaPlantz, Eleanor Moty and Dieter Muller-Stach.

Nancy Thompson and Jim Meyer recently conducted a one-day metal seminar at Virginia Commonwealth University in Richmond, concerning "How to Make Art and Eat Too – Or Surviving in the Real World".

Fred Woell will be a guest instructor at Montana State University during spring quarter 1976. Fred will be teaching with Richard Helzer in the metals program. Along with his teaching duties, Fred will have a One-Man Exhibition in the Fine Arts Gallery and give a public lecture. This guest instructor position is part of a grant sponsored by the Montana Arts Council.

workshops

Concerning workshops, add Marcia Lewis, Art Dept., San Jose State University, San Jose, Ca., 95192 – series of slide/lectures on topics like "personal adornment"; and one-day workshop on combining of leather and non-metal materials with precious metals. Will probably exchange without honorarium.

exhibits

PRESENT

Richmond, Virginia–Jan. 12-Feb. 12, "Student Invitational Metals Exhibition, Anderson Gallery

Cobleskill, New York–Feb. 2-28, "Metalsmithing & Painting", State University College, two-man exhibit, featuring Tom Markusen

FUTURE

Shreveport, Louisiana–"SPAR National Art Exhibition", Mar. 6-21, all media, juried, slides due Jan. 2. For future information write Gwen Norworthy, Barnwell Garden & Art Center, 501 Clyde Fant Parkway, Shreveport, La., 71101

Alabama, Oklahoma, Virginia–"Forms in Metal: 275 Years of Metalsmithing in America", sponsored by the Museum of Contemporary Crafts and Finch College Museum. This exhibit will be at Mobile Art Gallery in Alabama from Jan. 23-Feb. 20; Philbrook Art Center in Tulsa, Oklahoma from Mar. 15-Apr. 12; and the Virginia Museum of Art in Richmond, Virginia from May 10-June 7.

Rhinebeck, New York–June 21-27, "Northeast Craft Fair", slides must have been submitted by mid-January. For additional information write: Carol Sedestrom, 12 N. Chestnut St., New Paltz, N.Y., 12561.

Lawton, Oklahoma–Feb. 8-23, "Lawton Jr. Service League 7th Annual", juried exhibit, all media, $4 per entry, commission 20%, entry cards and work due Feb. 6, held at Museum of the Great Plains. For further information write or call Ms. Robert Steel, 3404 Baltimore, Lawton, Ok., 73501.

Winnetka, Illinois–May 22 & 23, "Midwest Craft Festival", slides due Feb. 14, sponsored by North Shore Art League for Illinois and contiguous states. For further information contact Jewel Berzon, 620 Lincoln Ave., Winnetka, Ill., 60093.

Edinboro, Pennsylvania–Mar. 28-Apr. 22, "1976 Intent: Jewelry/Metal", open to U.S. artists working within a broad jewelry concept or metal that is people-oriented, fee $8 for 3 entries, entry cards due Feb. 1-23, work accepted Feb. 22-Mar. 1. Mail prepaid (9 lbs. maximum total shipping weight) to: Bruce Gallery, Dept. of Art, Edinboro State College, Edinboro, Pa., 16412. 20 Merit Awards will be presented at juror Natalie Paul's discretion. Work insured for duration of exhibit.

Bozman, Montana–Apr. 76, "Exhibition of Metalwork", invitational of thirty metals people in the most complete metals exhibition in the Northwest Region. Sponsored in part by the National Endowment of the Arts and the Montana Arts Council, Fine Arts Gallery, Montana State University.

letters

AN OPEN LETTER

Dear Members and Other Interested Persons:

We are again soliciting your help in making this newsletter a success. We are seeking articles of interest to the general membership and therefore appeal to YOU to submit an article on any of the following areas you are familiar with:

1. Historical and technical films, books, articles, sources of supplies, etc.
2. New products and their uses. Processes involving special information and techniques.
3. Marketing alternatives. Shows & showing – do they affect the market trend or is it just a prestige sort of thing? The position of the jeweler in relation to the market – is compromise necessary for living expenses?
4. How to set up a guild by those who have done it – legal and practical aspects, etc.
5. Opinions and advice on copyrighting.
6. The desirability of developing a system of hallmarking (in c/o English system).
7. Specific, advanced information on goldsmithing techniques – tricks of the trade so to speak.
8. European goldsmiths.
9. Granulation.
10. Die forming metal using masonite.
11. Inlay methods (not marriage of metal).
12. Iron casting in jewelry.
13. Dealing with firescale.
14. Sources of supply of special things such as porcupine quills, dentalium shells, etc.
15. Information relevant to body ornament.

WALT SOELLNER

Please send these or any other articles to Walt Soellner, Art Dept., UNC, Charlotte, N.C., 28213. This sharing of information could provide a great source of wealth for the entire SNAG membership, but your interest and cooperation is vital for its success.

TO: BOARD OF DIRECTORS (SNAG)

Since assuming responsibility for SNAG's AV Library, I have assembled and catalogued SNAG's existing slides and requested an update of members portfolio's through the addition of five new slides from each full member.

My intention is to duplicate all slides and then allow the duplicates to circulate as a lending library. I have a camera that can be used and have recently purchased the proper lens. Virginia Commonwealth University has a duplication stand that I am using for copy purposes. I am currently working on getting quality duplicates.

My first goal is to get the library operational. Then I would hope to expand the range of offerings to specific technical and historical categories as well.

JIM MEYER

(Catalog Forward for "Silver & Goldsmithing in America" exhibit recently held at Lowe Art Museum at the University of Miami.)

I think it very possible that most critics and observers of contemporary art would agree that this present moment is characterized by a lull in aesthetic value movement. At least, we seem to experience an historically unusual period in the visual arts – a time where no single stylistic direction appears to dominate and generate a primary influence. We tolerate in the fine arts, without marked enthusiasm, multiple styles and idioms, all of these a continuation or slight modification

of former high ranking styles. A decade ago the critic, Harold Rosenberg, foresaw a situation in which we would be "...surrounded by dead movements". Now art history is a most interesting study in the conflict of aesthetic values. We parse the whole of Western art in terms of the defeat and death of once powerful art styles by new, emerging ones. Painting and sculpture early divorced themselves from their crafts heritage and the Renaissance saw the painters battle the sculptors for who should bear the honor, Queen of the Arts. In nearly all cases we see the victories of the new aesthetic values as resting upon the evolution of forms and techniques that more appropriately and vitally express the aesthetic consciousness of the age they represent. Rosenberg, perhaps, was not aware of it ten years ago but there had decidedly entered the suspected value stiffness vigorous contenders for value leadership; artistic activities that enjoyed a respected past but never the explosive revolutionary and prophetic character of its sisters in art. Modern gold and silversmithing is, without doubt, one of these contenders. It is clearly evident that there exists today few occupations in the visual arts where there occurs a rapid assimilation and synthesis of aesthetic forms and styles and a tangible movement towards new structural statements. Metalsmithing may indeed by the only current activity of this nature in the arts. As Vasari wrote (an invented when necessary) an Italian art history in the 16th century as suitable container for the new "fine" arts and architecture, so too does the 20th century gold and silversmith creates a history of new forms and with astonishing speed. We know as well as Vasari that Western culture places an enormous virtue on history and we know also that history is not a matter of allowing time to pass. We measure our histories by change, the extent and amount of history depends on the rate of acceleration of change. Such had been the history of modern art until the potentials of change seemed to exhaust themselves. And this is what makes of gold and silversmithing a fascinating gamble. I know of no other group of professional artists willing to attempt the game, to happily pillage the surrounding environment of "dead movements" for anything useable, to merge these in often outrageous combinations, to assume extraordinary risks in search of new formal visual propositions that will contribute to the linearity of history. As in any gamble that is worth it there are odds to overcome. One is tradition itself. Since tradition is a history of a kind it is tempting to preserve it. But form evolution is always a reaction against tradition. The concept of a radical avant-garde is of modern manufacture and not easily dismissed. Another, related to this yet more subtle, is the contemporary attitude towards the object. The one-to-one relationship that once distinguished the object of art and its perceiver belongs to another age and other peoples. The saturation of the modern sensibilities with instantaneous, multiple replication of images must alter, in some manner, the ways in which we apprehend and hold for meaning the objects of visual art. The preciousness and intimacy of objects may have served the gold and silversmith well in the past. We may need again the exclusiveness of these qualities in our art today. But those attributes of form did not endow objects then with the most significant aesthetic worth of their time and it is problematic whether they can do so now. I suppose the question for today's gold and silversmith is quite the same as it is for any artist: who do I create for – myself, an audience or history? The answer to that is where the gamble really lies and where the future of the field lies.

HENRY P. RALEIGH
State University of N.Y., New Paltz, N.Y.

Dear Editor:

It might be of interest to members to know that at San Jose State we are getting some smashing good people to come to us for workshops and lectures; and many are doing it for little or no honorarium fee because they realize that few schools have money for that sort of thing. In return, I do the same for their students. In November we had Gene Pijanowski—Japanese Metal Techniques; in December, Linda Watson—retrospect on her work and a wax-working workshop; in February, George McLean is coming to give a demo on the Unimat Lathe. Also, Dave LaPlantz is coming in Feb. to do engraving and Eleanor Moty shall come the first week of March to do Photo Etching. Finally, Dieter Muller-Stach of Long Beach State will give us a Blacksmithing Workshop in the spring.

...There is a silversmith in Zurich named Max Frohlich who is in his 70's and has put together a slide-lecture he calls "50 Years of Goldsmithing". It's his work, for that is how long he has been at it. Many SNAG members know him from the WCC meeting in Toronto and have a tremendous respect for him and his work because he was doing things long before they were Kosher in his country. He taught for years at the Kunstgaweberschule in Zurich, and is in constant demand in the jewelry and metals capitals in Munich and Phortsheim. Perhaps we could arrange for him to travel from the East Coast to the Mid-West and on to the West and inspire all the kids who would come in contact with him. If we all share in the expenses for air fare and expenses we could manage it. Anyway, contact me for any further information at all.

MARCIA LEWIS
San Jose State U., San Jose, Ca., 95192

Dear Editor:

I looked up the word SNAG in the Rogets Thesaurus and found terms like the following: obstruction, interruption, stoppage, constriction, discouragement, impediment, obstacle, dead wall, and stumbling block.

On the front page of the December Newsletter, in the president's column, I read the line "This kind of positive action is what SNAG needs...a movement from which the group will benefit".

Perhaps SNAG is not the most suitable term, and a misnomer.

MAURICE ABRAMSON
Bayonne, N.J., 07002

Dear Editor:

Perhaps the following regarding "Artists Rights" (Dec. 1 Newsletter) could be included:

The Artist's Rights Association (A.R.A.), 27 West 15th St., N.Y., N.Y., 10011, is involved in making artists aware of their rights. Copies of agreements and other related information are available for $1 (toward the cost of reproduction and mailing, as the group is unfunded) to anyone wishing such information.

NANCY KUNKLE THOMPSON
VCU, Richmond, Va.

Dear Editor:

...As to your request for information that is being generated here at Tyler, I think most of the research going on at the graduate level is rather technical and in most cases somewhat esoteric, and I doubt if it would be of general interest to the SNAG readership. As an example, I currently have a student researching vacuum and vapor metal deposition. Before one can become involved in it one needs access to at least a $5,000 piece of apparatus. The same holds true in our research into the casting of acrylics and some of the more sophisticated photo etching processes. However, if you think the SNAG readership would be interested in material of this type, we would be most happy to furnish it.

Your suggestion that I resume involvement in SNAG interests me in light of the many positive reorganizational moves taken by the membership, but there still remains one overriding reservation on my part; namely, the high dues. I believe that SNAG's primary contribution should be to people newly entering the field, and I believe that $100 dues precludes them from membership. In its new-found widsom I assume the membership will address itself to this matter, and I look forward to being notified of a new and more equitable dues schedule.

STANLEY LECHTZIN, Chairman
Crafts Dept., Tyler School of Art, Philadelphia, Pa.

Dear Editor:

Warning!! George Jensen Inc., N.Y.C. does not pay their bills. The work was delivered to them on December 1, 1974. I have not been paid yet.

PETER BLODGETT

Dear Editor:

I enclose a check for $100 in payment of an Associate Membership, and as a small contribution to the publication costs of the SNAG Newsletter which I find very interesting. I hope I shall continue to receive it. This is just a token of my appreciation for the wonderful cooperation I have received from many of your members in response to my requests connected with my forthcoming book, *Jewelry Techniques.*

OPPI UNTRACHT

Dear Editor:

SNAG should: regularly collect, list, and distribute abstracts of all undergraduate and graduate degree papers written by metalworking majors. These lists should go to members each year and include all pertinent data.

...Each student should be required to prepare a 100-200 word abstract of the thesis and prepare a Xerox copy of both the abstract and thesis to SNAG. These collected theses would form a library that would be available to SNAG members. The abstracts should then be organized into a master cross-referenced file. All theses done to date should be included in this library. Perhaps a student could be salaried (under supervision) to organize and execute the collection and distribution of this material.

BERNARD BERNSTEIN
(abstracted by editor)

Dear Editor:

Through a grant, given by the Ford Foundation to the School of Art and Art History of the University of Iowa, the Metalworking and Jewelry Dept. has been able to hold a series of workshops this school year. Scheduled on Fridays and Saturdays to enable greater participation by students from near-by schools as well as other interested persons, this fall saw three programs.

On Oct. 10 & 11, Brent Kington demonstrated various blacksmithing techniques. The workshop was held at the Herbert Hoover National Historical Site, birthplace of the former president, just ten miles distance from Iowa City. Hoover's father was a blacksmith and his shop has been completely restored, making a marvelous setting for the event. Because of local publicity, participants were able to meet and talk with several men from the area who are or had been blacksmiths and who had come to watch.

Nov. 7 & 8, Glenda Arentzen gave a very full two-day program consisting of rendering of jewelry designs for presentation to clients, prong and bead type stone settings, fastensings with emphasis on box catch making, and marketing of jewelry with discussions on the salability of various designs, pricing, record keeping, and dealings with different sorts of clients – galleries, stores, craft fairs, and individual customers.

Then, on Nov. 21 & 22, Heikki Seppa demonstrated and assisted participants in trying various aspects of shell structered holloware. The department was quite pleased at the response from other departments to the invitation to come and join in, especially to Seppa's program at which delegations from Purdue, Illinois State U., Northern Illinois U., U. of Kansas, and U. of Northern Iowa were present.

The schedule for the spring semester starts with Bill Harper who will be coming Feb. 6 & 7. Anyone wishing to receive announcements of the workshops, please write to Chunghi Choo, School of Art & Art History, U. of Iowa, Iowa City, Iowa, 52242.

MARY LEE HU

films & slides

8MM FILMLOOPS

"Designing From Nature" (EF103-1) 3:55 min.
"Soldering II: Joints" (EF103-7) 4:20 min.
"Finishing and Polishing" (EF103-8) 4:10 min.
"Making A Model I: Stryofoam" (EF103-16) 4:15 min.
Hester & Associates, Inc.
11422 Harry Hines Blvd., Dallas, Texas, 75229

FILMSTRIPS

"Jewelry–White Metal" I-VI (a set of 6 filmstrips @$42, illustrating techniques of casting, forming and finishing methods using inexpensive methods)
"Jewelry Replical Reproductions" I-VI (a film on the techniques of casting replicas and reproductions in precious and/or white metals)
Visual Aids Studio
2121 Normal Park, Huntsville, Texas, 77340

SLIDES

"Profiles in Jewelry '73" (selection from a national jewelry competition sponsored by the Texas Commission on the Arts, the National Endowment for the Arts, and Texas Tech U. Dept. of Art.)
Hester and Associates, Inc.
11422 Harry Hines Blvd., Dallas, Texas, 75229

AMBER – SINK OR FLOAT
by Chuck Evans

The possible use of amber in contemporary jewelry has interested me for several years. From a personal standpoint, its use would parallel both ivory or delrin in that it lends a decorative color element and is easily carved or machined. With the thought of future use, I have gradually acquired what I assumed to be genuine amber in practically every form, size and color.

In the course of casual conversation with a colleague, the question of authentication and testing of amber arose, and I was told that real amber would float in a brine solution. In trying to substantiate my friend's statement, I've found that in relation to other gem materials, there is little published in regard to exactly what is and isn't amber. Like other gem materials, amber has had its place beyond its esthetic or intrinsic value. In reading catalogs published after the turn of the century, amber necklaces and chokers were claimed to be an excellent preventative against goiter, sore throat, colds, contagious diseases and teething problems in children.

Getting back to the brine solution, my friend was correct and of all of my recently acquired "amber" collection, two small chunks of rough amber floated. The remainder dropped like lead! The test is quite simple. Into 8 ounces of water, stir 10 level teaspoons of table salt. This mixture will give a sufficient specific gravity for the material to float. Genuine coniferous base, ten million years old amber has a specific gravity of 1.04. Another simple test of authenticity is to apply a sharp cutting blade against suspect material. Amber will cut away in small chunk-like bits and pieces and most synthetics will peel back into shavings.

Most materials on the market are synthetics: pressed "Amber", African "Amber", Kauri Gum "Amber" all sink. Purchasing an amber-like material with inclusions of flies or bugs does not guarantee its buoyancy. Bugs may simple be dropped in during the re-processing.

Admittedly, these brief paragraphs only touch on a thorough study of amber as there are several other tests which might be made. I wanted to write this brief note as a means of implanting this little question in each reader's mind: 'Will mine float?".

(Reference: *Gem Testing* by B. W. Anderson, Van Nostrand Reinhold Co., 1971.) Chuck Evans has indicated that he shall provide complete xerox copies from *Gem Testing* concerning the testing.

REVIEW OF METALS INVITATIONAL 1975
by Mary Lee Hu

On Nov. 15, Robert Montgomery and the Dept. of Art of Indiana State U. at Terre Haute hosted a one-day workshop, inviting students of the many metal departments in the surrounding several state area to come, meet each other, see a very fine slide presentation and demonstration of zogan line inlay and tool making given by Hiroko Pijanowshi, and to view the Metals Invitational 1975.

The Turman Art Gallery, where the exhibition was installed, is located on the ground floor of the Fine Arts Building and next door to the metal shop. It is a large, well lit space, but certainly not too large for the size of this year's student show. With 28 schools sending 120 student pieces and 38 pieces by their instructors, it is a major exhibition!

Monty and his students set up the show with a great deal of care. Objects were arranged not according to school as in the catalog, but rather with thought to the overall look of the exhibition. One large central case contained many of the holloware objects of medium size while one at the rear of the gallery held several of the taller forms. Jewelry and smaller items were in waist-high cases; the only drawback being the placement of some pieces on a shadowy lower shelf of one of these.

The variety of techniques with which students are now experimenting is a bit breathtaking. What an explosion of activity, indicated by this sampling, is now taking place within the university and art school metal shops! With so many techniques being discovered and re-discovered in the past 15 years, we are now riding a crest of excitement within

our field. There is so much for us to learn; and we, being craftsmen, do have a delight in the processes and materials. But it is here where a danger lies. The finished pieces should not look like experiments or simply demonstrations of expertise in a great vareity of techniques – a whole glossary of metalsmithing terminology in a single piece. There is a value in restraint and subtilty which is often forgotten in the exuberance of first acquiring technical skills. Once one is no longer so concerned with whether he will be able to do something, he can concentrate more on what he does with it – the artist can be seen within the craftsman. There should be this quality within the piece worthy of the craftsman's time and training; in too many instances this is not yet the case.

Even though objects were not grouped according to school, too often there is evident a pervading look to a whole school which includes not only materials and processes – unfortunate, but understandable – but extends to the underlying design and form concepts. One can only think that these students have not been exposed to enough outside their own shop situations and it is just through a show such as this that they can become aware and so beward of this in relation to their own work.

nuggets

We would like to welcome the following new members to SNAG:

FULL MEMBERS – Paul Mergen, James Bennett, Eric Martin, Thomas Sandretto, Hannelore Gabriel, Debra Gold.

ASSOCIATE MEMBERS – Jo-An Smith, Box 4160, University Park, N.M., 88063; Ruth Jomaston, 5025 E. Calle Barril, Tucson, Ariz., 85718; Heidi Heifetz, 299 Tappan St., Apt. 6, Brookline, Mass., 02146; Gary Miller, 35 Bronson Rd., Strafford, Ct., 06497; Ronald Wyancko, 272A Rocco Dr., Harrisonburg, Va., 22801; Drewry Hanes, Box 5416, Winston-Salem, N.C., 27103; Jeanette Battan, 5141 E. Rosewood, Tucson, Ariz., 85711; Austin Chaney, Jr., 738 Claridge Lane, Aurora, Oh., 44202; Stephen Miller, 1324 Mascatine Ave., Iowa City, Iowa, 52241; Marlene Tatsuno, 506 30th St., Bakersfield, Ca., 93301; Oppi Untracht, Raatihuoneenkatu 3B41, 06100 Porvoo 10, Finland.

Changes of address include:

FULL MEMBERS – Bill Harper, Harry O'Connor, and Natalie Paul.

ASSOCIATE MEMBERS – Dru Parsons, 601 Miller Rd., Coral Gables, Fla., 33146; Eric Lowry, Flint Hall, Mt. Olympus Dr., Syracuse, N.Y., 13210; Alison Riel, 1236 N. Cape Rock Dr., No. 7, Cape Girardeau, Mo., 63701; Keith Brown, Lindview Apts. D-3, 653 Lindberg Dr., Atlanta, Ga., 30324; David Keens, 1103 W. 2nd St., Arlington, Texas

NEEDED: More helpful hints, technical tips, sources of supplies and information, responses and questions for "Question Corner".

SNAG is mentioned in the November issue of "Smithsonian" magazine (p. 108) in the article about Penland. The article mentions, "the struggle to have craftsmen and their work accepted as artists and art has been carried on by many crafts groups, especially the nonprofit American Crafts Council, which has 35,000 members and published the magazine Craft Horizons. It is also being carried on by the newly formed Society of North American Goldsmiths, which has fewer than 100 members and is attempting to establish standards of excellence within the metalsmithing craft".

Starting with January 1976, Harry O'Connor will offer the following workshop:

MICROMETALWORKS (3-5 days): where the artist derives inspiration; transferring ideas through sketches, work drawings, efficient layout methods; rapid fabrication techniques; what can be scaled down; for what purpose works are to be used. Scale of works to be covered ½-1½". Write: Box 2000, Crested Butte, Co., 81224.

Unfortunately, due to a mix-up in the Christmas mail, many articles and items of information were not included in this issue of the newsletter. These items shall therefore be included in the next issue.

helpful hints

Whenever it is necessary to shape a piece of rubber, it can be shaped with a jewelry saw. Filing is generally inefficient; however, rubber can easily be shaped with a rubber abrasive wheel on a handpiece.

When working with wood, cracks, holes, etc. may exist. These cracks can best be filled by cutting and gluing slivers and slices of similar wood to fit into the holes. Additional holes may be filled with a mixture of fine sawdust (of the parent wood) and diluted white glue (approximately 75% glue and 25% water). Force this mixture deep into the crack and allow a small "build-up". When dry, sand to original level. This mixture insures an exact color match.

technical tips

If you have experienced problems when silver soldering on a charcoal block, your problems may be caused by the charcoal. Several people have switched to soldering items on asbestos board and believe it eliminated many problems. They believe that the charcoal has a tendency to absorb heat whereas the asbestos reflects the heat. If more heat is absorbed, then more heat is required, thereby increasing the possibility of melting the object.

helpful hints

1. When you send slides through the mail, be sure to mark the envelope "Hand Cancel". Post office cancelling machines often make mashed potatoes of slides, even if they're protected by chipboard. Be sure the SASE in which the slides are to be returned is also marked. (Piedmont Craftsmen)
2. To protect a previously existing solder joint for subsequent soldering or enameling operations, first coat the joint with yellow ochre. Then, wet and mulch a strip of asbestos paper into a clay-like consistency and mold it over the joint. This solution works especially well for upside down solder joints.
3. Instead of using commercial debubblizer on waxes to be cast, several people use either straight denatured alcohol or a combination of approximately 20% tincture of green soap to 80% denatured alcohol. (Woell)
4. Thanks to Hans Christensen of R.I.T. To clean a loaded file, cut a small brass strip about ½"x1" about 18 to 20 ga. Use snips of bench shear to get straight edges. Put short edge of strip on face of file at about 30 to 45 degrees to face, with edge of strip at right angle to the slant of the file teeth. Push the strip parallel to the slant across the face of the file. The small teeth formed in the brass by the file teeth will push out the clogging particles. (Bernstein)
5. A concrete block is ideal for getting a new completely level surface on an old charcoal soldering block. (McClean)
6. Pieces of wedges of a charcoal block can be cut with a jewelers saw to be used as props, rests, etc. for soldering. (McClean)
7. Try "Scotch Bright" instead of steel wool. (Kallenberger)
8. Try Kodak Pullitoner instead of liver of sulpher. (Kallenberger)

SOCIETY OF NORTH AMERICAN GOLDSMITHS
NEWSLETTER
ART DEPARTMENT
LONGWOOD COLLEGE
FARMVILLE, VIRGINIA 23901

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